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By Grenville Vernon

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Tiny Tim, must seek other roads in his search for happiness. We have the movies, but the movies are more or less torrid. Then we have Coney. Coney is cool, but Coney is also crowded and in places possesses not the odors of Araby the Blast. Coney is the tinpan paradise of the Atlantic, but even Tiny Tim would prefer a paradise of gold.

Some day some one will write an essay on "The Influence of Tree Power on History," and then we will know what has been the matter with summer music in New York. Of course, we have the Central Park concerts, but they are free and there are no tables and there are no drinkers. Now, the American people may like free concerts, but they would like even more tables and drinks—even of sarsaparilla or ginger ale.

And then, while a Beethoven symphony may be as sublime in July as in January, there are those who would willingly leave Beethoven in January and for July descend to "The Merry Widow" or "La Fille du Madame Angot." Now, if some philanthropist would suddenly realize that art can't always dwell on Parnassus, that even Pegasus loves a center in the valleys, if he would build not a stadium but a garden, a corner of Versailles, for instance, with trees and winding paths and the plashing of a fountain, and far in one end a hidden orchestra, from which would float the music of the little masters, we are convinced that he would do more for real art than if he erected half a hundred Grecian stadiums.

To the great majority of human beings beauty will ever be a mistress, not a master. The stately grace of Athens is to the modern mind alien, if not positively repellent. To enjoy the exquisite average man or woman must be in vogue to it. Perhaps Beethoven in the Stadium may help in the case of souls already musical, but those who now flock to Coney we fear will not change to the uptown subway. Perhaps some time a compromise may be effected and a garden be constructed at Coney, where under its stately trees vast crowds will sit at little tables and, sipping cool beverages, listen to the waltzes of Strauss and Lehár and Lecocq, while under it all will sound the unceasing diapason of the sea. This, a dream of the early summer of the year 1919—in twenty years even a dream may flower!

Fourth Week of Concerts At Columbia Includes "Tschakowsky Night"

The fourth week of the season of concerts at Columbia University, under the direction of Edwin Frank Goldman, will begin tomorrow night. The New York Military Band has become such a popular attraction that its future success as a permanent organization is assured.

The largest attendance last week was on Friday night, when there were 19,763 persons in the audience. For this week there have been over 12,000 applications for tickets during the past few days.

During the first two weeks Mr. Goldman reports having received over 400 written requests asking to have certain selections played.

The programme for to-morrow evening includes Saint-Saëns' "Marche Militaire Française," Goldmark's "Sakuntala" overture, Gounod's "Ave Maria," Wagner's "Meistersinger," Verdi's "Rigoletto," and Lake's "Evolution of Dixie." Ernest S. Williams, cornetist, will be the soloist.

On Wednesday evening Chopin's

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ADOLPH LEWISOHN



Founder and Conductor of the Lewisohn Stadium Concerts Which Will Begin Next Monday

"Polonaise Militaire," Liszt's "Maximilian Robespierre" overture, Puccini's "Tosca," Herbert's "Pan-American," Rossini's "Stabat Mater," and smaller numbers by Tschakowsky and Waldteufel will be played. Vincent C. Buono, cornetist, will be the soloist. There will also be community singing.

A "special Tschakowsky programme" has been arranged for Friday evening, June 27, which will include the "Marche Slav," "1812 Overture," and the "Pathétique Symphony." Other numbers will be Verdi's "Il Trovatore," Beethoven's "Bourrée," and a Strauss waltz.

Latest Musical Movement Will Promote National Opera

An American operatic and choral movement has been started to promote national opera in America. The object of this movement is primarily to establish operatic choruses in every section of the United States. Two organizations are already at work in New York City, one studying in Italian and one in French. The choruses are being trained by Thaddeus de Wronski, of the original Boston Opera, and Chester McKee, chief de chant of the Rouen Opera, France. The business arrangements are in charge of J. E. Allen, of Aeolian Hall.

The second city to take up this movement is San Diego, Cal., with Miss Slocum in charge. That city will not only have a municipal orchestra, but a ballet and orchestras as well. Among the other cities that are falling into line are Columbus, Ohio; Detroit, Mich.; and Lincoln, Neb.

The requirements for admission to the choruses are a good voice, a good appearance and a good character reference. All choruses will be under welfare supervision when they are engaged with opera companies. The New York section of the chorus movement already has orders from two opera companies for full choruses for next season.

The operatic movement has a two-fold object. The first is to encourage the study of opera in America and to have young artists become familiar with stage routine. The second object is to establish opera choruses in every section of the country.

American Composers For Stadium Concerts

Arnold Volpe will play Elliott Schenck's new Indian-American over-

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ARNOLD VOLPE



Founder and Conductor of the Lewisohn Stadium Concerts Which Will Begin Next Monday

"The Arrow Maker," at the Lewisohn Stadium concert. Mr. Schenck was the first conductor to lead an orchestra at the stadium. He conducted for Granville Barker's Greek plays, the melodies for which were taken from the ancient Greek themes.

Hadley's fourth symphony, "North, South, East and West," and Chadwick's "Tann of Shantir" will be played, also his overture "Euterpe."

Samuel Gardner, the American violinist, will contribute a symphonic poem without title, to be played for the first time in America, from manuscript.

Dr. Frank Ward, of Columbia University, will appear on Mr. Volpe's early programmes in "An Ocean Rhapsody" and his "Peter Pan" scherzo.

Voice Trials for Opera Chorus School Begin Tomorrow

Voice trials for admission to the chorus school of the Metropolitan Opera Company will begin to-morrow, continuing till the end of the month.

The Metropolitan Opera Company maintains a school where American singers interested in grand opera are given instruction in sight reading, foreign languages and repertory free of charge in evening classes. The entire school takes part every season in the performances at the Metropolitan where the demands of the score impose the use of larger chorus masses. These young singers are thus given the opportunity to hear at close range the greatest singers in the world.

Applications for voice trial should be sent in, by mail only, to Edouard Petri, director of the chorus school, Metropolitan Opera House.

The Saint Cecilia Orchestra

The first announcement of the forthcoming tour of the United States by the Saint Cecilia Symphony Orchestra, from Rome, which will be at the Metropolitan Opera House in October, has brought to the directors, Richard G. Herndon and his associate, Frank Taylor, kind letters and telegrams from the Italian and civic musical societies throughout the United States. This will be the first tour of this musical organization, which comes under the direct patronage of his majesty the King and the royal Italian government. The Royal Academy of Saint Cecilia is the parent organization of the orchestra, which includes more than eighty members. The engagements will largely be under the local patronage of Italian-American societies and associations and local civic bodies, as was the Royal Grenadiers Band, which toured under similar auspices last year.